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# MOTHER GOOSE;

OR,

NATIONAL NURSERY RHYMES  
AND NURSERY SONGS

Set to Original Music

BY

J. W. ELLIOTT

WITH ILLUSTRATIONS, ENGRAVED BY THE BROTHERS DALZIEL



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## P R E F A C E.

THE present volume is intended as a contribution to what may be justly considered a not unimportant department of our national song literature—the Nursery Rhymes namely, which seem appointed, by tacit and universal consent, to be “said or sung,” and to be listened to, with unwearied interest and appreciation, in those great National Institutions the British Nursery and Home School-room. To all who are interested in the selection of books for children the book is now offered by the Publishers, with the hope that it may gain general and extended approbation. Especial pains have been taken to secure the suffrage of that still larger public, in petticoats and knickerbockers, whom a genial English writer of the last century, who loved children, and spoke and wrote of them with infinite tenderness and affection, describes as “masters in all the learning on the other side of eight years old.”

If it be true—as asserted by one of the greatest of English critics and authors—that Sir Roger de Coverley and Mr. Spectator are more real than nine-tenths of the heroes of the last century, and that almost the only autobiography to be received entirely without distrust and disbelief is that of one ROBINSON CRUSOE, Mariner, of York—then surely those important personages, JACK and JILL, HUMPTY DUMPTY,



## PREFACE.

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and my LADY WIND, are real and distinct entities in the mind of every little child whose nursery education has not been entirely and unwarrantably neglected; and therefore it has seemed good to the Publishers to present to the children of the present day the adventures of those heroes, embellished with whatever pictorial illustration, careful selection, musical accompaniment, and the advantages of artistic typography and detail can contribute, to render them more acceptable to all English children.

In the arrangement of the musical portion of the volume, especial care has been taken by MR. ELLIOTT to keep the songs strictly within the capacity of children's execution, and the compass of children's voices. In his own family he has found a young jury ready to test the various tunes, and has composed only such melodies as were likely to meet with prompt acceptance, and be easily remembered.

The pictorial illustrations of the book have been designed under the superintendence of, and engraved by, the BROTHERS DALZIEL.

Among the old favourites a few new aspirants to popularity will be found; but it is hoped that their presence will be considered an additional attraction, and in no way lessen the pretensions of the present volume to be considered a compendium of National Nursery Rhymes.



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\* Words by M. L. ELLIOTT.

*THE ILLUSTRATIONS ENGRAVED BY THE BROTHERS DALZIEL.*



NATIONAL NURSERY RHYMES.





## Mistress Mary.

*Allegretto moderato.*

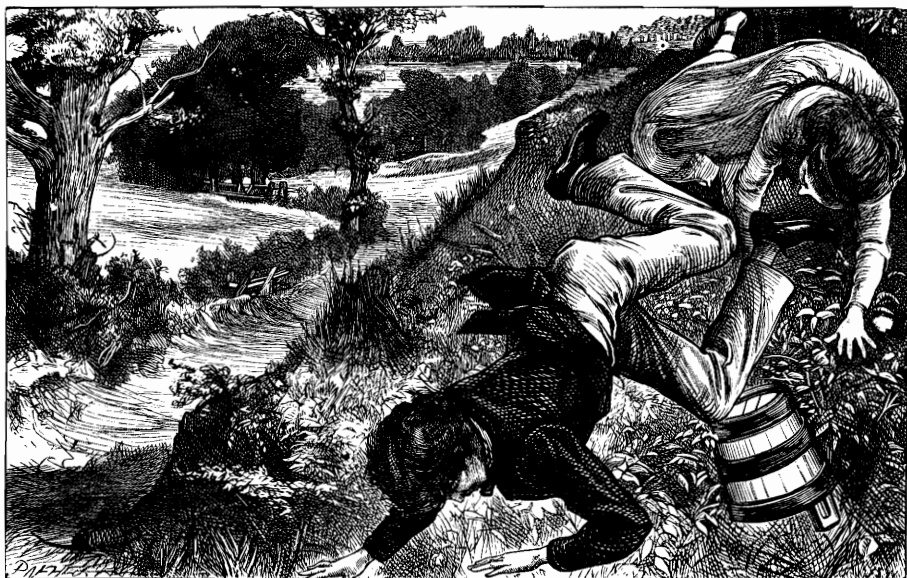
*mp* *p* *mf*

Mis-tress Ma - ry, quite con - tra - ry, How does your gar-den grow? With

*mp* *p* *mf*

cock - le - shells, and sil - ver bells, And fair maids all in a row.

*f* *f*



## Jack and Jill.

*Allegretto.*  
*mf*

Jack and Jill Went up the hill, To fetch a pail of wa - ter;

*mf*

Jack fell down, And broke his crown, And Jill came tum - bling af - ter.

*ten.*

## JACK AND JILL

### SECOND VERSE.

*mf*

Up Jack got, And home did trot, As fast as he could ca - per;

*mf*

*ten.*

Went to bed, To mend his head, With vi - ne - gar and brown pa - per.

*ten.*

### THIRD VERSE.

*mf*

Jill came in, And she did grin, To see his pa - per plai - ter.

*mf*

*ten.*

Mo - ther, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.

*ten.*





## Twinkle, twinkle, little star.

*Allegretto moderato.*

*mf* *p*

Twin-kle, twin-kle, lit-tle star, How I won-der what you

*mf* *dim.* *p*

*p* *poco rit.*

are! Up a-bove the world so high, Like a dia-mond in the sky.

*p* *f* *fz* *p poco rit.*

# TWINKLE, TWINKLE, LITTLE STAR.

## SECOND AND THIRD VERSES.

*mf* When the blaz - ing sun is gone, When he no - thing shines up -  
Then the traveller in the dark Thanks you for your ti - ny

*p*

*mf* *dim.* *p*

*p* - on, Then you show your lit - tle light, Twin - kle, twin - kle, all the night.  
spark : How could he see where to go, If you did not twin - kle so?

*p* *f* *fz* *p poco rit.*

## FOURTH AND FIFTH VERSES.

*mf* In the dark blue sky you keep, Of - ten through my cur - tains  
As your bright and ti - ny spark Lights the traveller in the

*p*

*mf* *dim.* *p*

*p* peep, For you ne - ver shut your eye, Till the sun is in the sky.  
dark, Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

*p* *f* *fz* *p poco rit.*



## Baa, Baa, Black Sheep.

*Andante.*  
*mp*

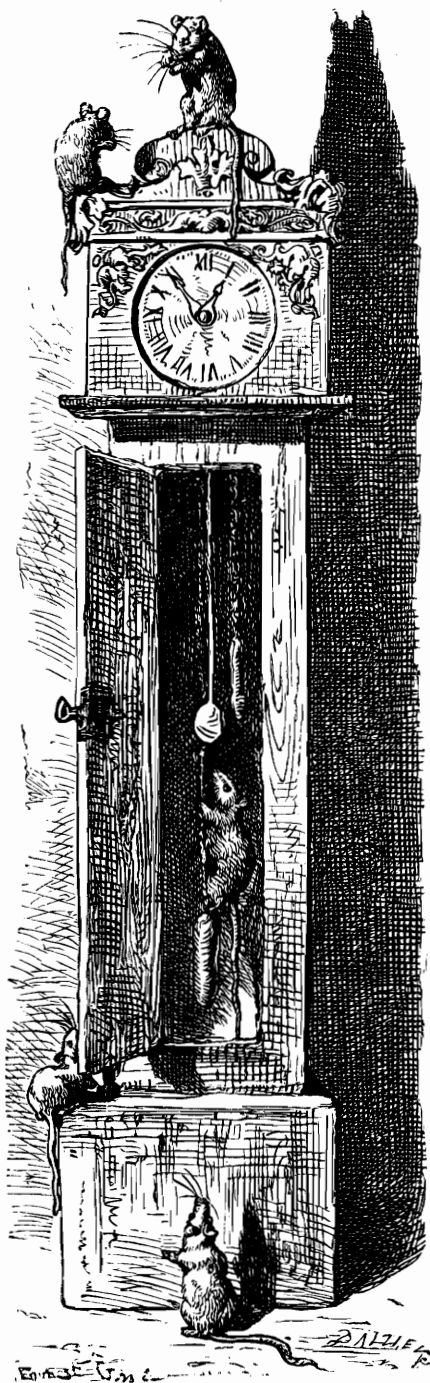
Baa, Baa, Black Sheep, Have you a - ny wool? Yes sir, yes sir, Three bags full ;

*fz* *fz*

*cres. poco lento* *rallentando e dim.*

One for my Master, One for my Dame, But none for the little boy Who cries in the lane.

*cres.* *poco lento.* *rallentando e dim.*



# Dickory, dickory, dock.

*Allegro.*

*mf*

Dick-o-ry, dick-o-ry, dock; The

*mf* L.H.

mouse ran up the clock; The

*fz* clock struck One, The mouse ran down; *fz*

*ten.* *ten.*

Dick-o - ry, dick-o - ry, dock.

*p* *fz*



## Ding, Dong, Bell.

*Allegretto moderato.*

Ding, dong, bell, Pus - sy's in the well; Who put her in?

Lit - tle John - ny Green; Who pull'd her out? Lit - tle Tommy Trout. What a

*Sves.* *pp piu lento.*

*8ves.* *piu lento.*

naugh - ty boy was that, To drown poor Pus - sy - Cat.

*Affettuoso. rallentando.*

*pp e sos.* *colla voce.*



## Pussy-Cat, Pussy-Cat.

*Allegro.*

*f*

Pussy-cat, pussy-cat, where have you been? I've been to London to visit the Queen.

*f*

*p* *cres.* *f*

Pussy-cat, pussy-cat, what did you there? I frighten'd a lit-tle mouse under her chair.

*p* *cres.* *f*





## The Child and the Star.

*Andante con moto e tranquillo.*

1. Little star that shines so bright, Come and peep at me to-night, For I  
2. Little star! O tell me, pray, Where you hide yourself all day? Have you

of - ten watch for you In the pret - ty sky so blue.  
got a home like me, And a fa - ther kind to see?

3. Little Child! at you I peep  
While you lie so fast asleep;  
But when morn begins to break,  
I my homeward journey take.

4. For I've many friends on high,  
Living with me in the sky;  
And a loving Father, too,  
Who commands what I'm to do.





## I had a little Doggy.

*Andante non troppo.*

*mp*

I had a lit - tle dog - gy that used to sit and beg, But

*p*

*cres.*

Doggy tumbled down the stairs, and broke his lit - tle leg ; Oh! Doggy, I will nurse you, and

*p* *ten.* *cres.* *2.*

# I HAD A LITTLE DOGGY.

*cres.* *a tempo.*

try to make you well; And you shall have a collar with a pret-ty lit-tle bell.

*p.* *cres. e sos.* *p e stacc.*

SECOND AND THIRD VERSES.

*mp*

Ah! Dog-gy, don't you think you should ve - ry faith - ful be, For  
But, Dog-gy, you must pro - mise (and mind your word you keep) Not

*p.*

*cres.*

hav-ing such a lov-ing friend to comfort you as me. And when your leg is bet - ter, and  
once to tease the lit-tle lambs, or run among the sheep. And then the yel-low "chicks," that

*p.* *ten.* *cres.*

*cres.* *a tempo.*

you can run and play, We'll have a scamper in the fields, and see them making hay.  
play up-on the grass, You must not e-ven wag your tail to scare them as you pass.

*p.* *cres. e sos.* *p e stacc.*



## Little Bo-Peep.

*Andante quasi Allegretto.*

*p*

Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;

*p*

*cres.* *f* *dim.*

Leave them a-lone, and they'll come home, Wagging their tails be-hind them.

*cres.* *fz* *dim.*

# LITTLE BO-PEEP.

## SECOND VERSE.

*p* Lit-tle Bo-Peep fell fast a - sleep, And dreamt she heard them bleat-ing;

*cres.* *f* When she a-woke, 'twas all a joke— Ah! cru-el vi-sion so fleet-ing.

*cres.* *fz* *dim.*

## THIRD VERSE.

*mf* Then up she took her lit-tle crook, De-ter-mined for to find them;

*mf*

*cres.* *f* What was her joy to be-hold them nigh, Wagging their tails be-hind them.

*cres.* *fz* *dim.*



## Dolly and her Mamma.

*Allegretto agitato.*  
*mf*

Dol - ly, you're a naugh-ty girl, All your hair is out of

*mf*

curl, And you've torn your lit - tle shoe. Oh! what must I do with

*p* *fz* *cres.*

*p* *cres.* *fz*

# DOLLY AND HER MAMMA.

*lento. pp* *rit. ad lib.*

you? You shall on - ly have dry bread, Dol - ly, you shall go to bed.

*lento. pp e sos. colla voce.*

## SECOND AND THIRD VERSES.

*mf*

Do you hear, Miss, what I say? Are you go - ing to o -  
But I mean to try and grow All Mam - ma can wish, you

*mf*

*p* *cres.*

- bey? That's what Mo - ther says to me, So I know it's right, you  
know; Ne - ver in - to pas - sions fly, Or, when thwarted, sulk and

*p* *cres.* *fz*

*pp* *lento.* *rit. ad lib.*

see; For some-times I'm naughty, too, Dol - ly, dear, as well as you.  
cry. So, my Dol - ly, you must be Good and gen - tle, just like me.

*lento. pp e sos. colla voce.*



## Ride a Cock-horse to Banbury Cross.

*Allegretto con spirito.* *cres.*

*mf* Ride a Cock-horse to Ban-bu-ry Cross, To see a fine la-dy up - on a white horse,

*mf* *cres.*

Rings on her fingers, and bells on her toes, She shall have mu-sic wher - e - ver she goes.

*f*



## Little maid, pretty maid.

*Andante quasi allegretto.*  
*mp sostenuto.*

‘Lit-tle maid, pret-ty maid, Whither goest thou?’ ‘Down in the meadow to milk my cow.’

*mp*

*p* *ten.* *p* *cres.* *poco rit.*

‘Shall I go with thee?’ ‘No, not now; When I send for thee, then come thou.’

*p* *ten.* *p* *cres.* *f ten.*





## Whittington for ever.

*Moderato.*  
*Time well marked.*

*mf* Whit - ting - ton for e - ver, Hur - rah! Hur - rah! Hur - rah!

*mf* *ten.*

# WHITTINGTON FOR EVER.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase in D major. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines. The lyrics "Lord Mayor of Lon - don, Hur - rah! Hur-rah! Hur-rah! Hur -" are written below the vocal line. Dynamics include a forte (*f*) marking at the end of the system.

Second system of musical notation. The vocal line continues with a series of eighth-note patterns. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics "- rah! Hur-rah! Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur -" are written below the vocal line. Accents (>) are placed over several notes in both parts.

Third system of musical notation. The vocal line has a melodic phrase. The piano accompaniment includes a staccato section in the left hand. The lyrics "- rah! Hur-rah! Hur-rah! Whit-ting-ton for e-ver, Lord Mayor of London, Hur -" are written below the vocal line. Dynamics include mezzo-forte (*mf*) and forte (*f*) markings.

Fourth system of musical notation. The vocal line features a series of eighth-note patterns. The piano accompaniment includes a crescendo section in the left hand. The lyrics "- rah! Hur - rah! Hur - rah! Hur-rah! Hur-rah! Hur - rah!" are written below the vocal line. Dynamics include crescendo (*cres.*), fortissimo (*ff*), and staccato (*stacc.*) markings.



## Little Jack Horner.

*Allegretto con moto.*

*mf*

Little Jack Hor-ner Sat in a cor-ner, Eating a Christ-mas pie: He

*mf*

8ves.

*f rit. ad lib.*

put in his thumb, And pull'd out a plum, And said, "What a good boy am I!"

*f*



## Tom, the Piper's Son.

*Allegretto e marcato.*

Tom, Tom, the pi - per's son, Stole a pig, and a - way he run! The

*f* *mf* *f*

pig was eat, And Tom was beat, Which sent him howling down the street.

*p* *f*



## See-saw, Margery Daw.

*Allegretto.*  
*mf*

See - saw, Mar-ge-ry Daw, Jack shall have a new mas - ter,

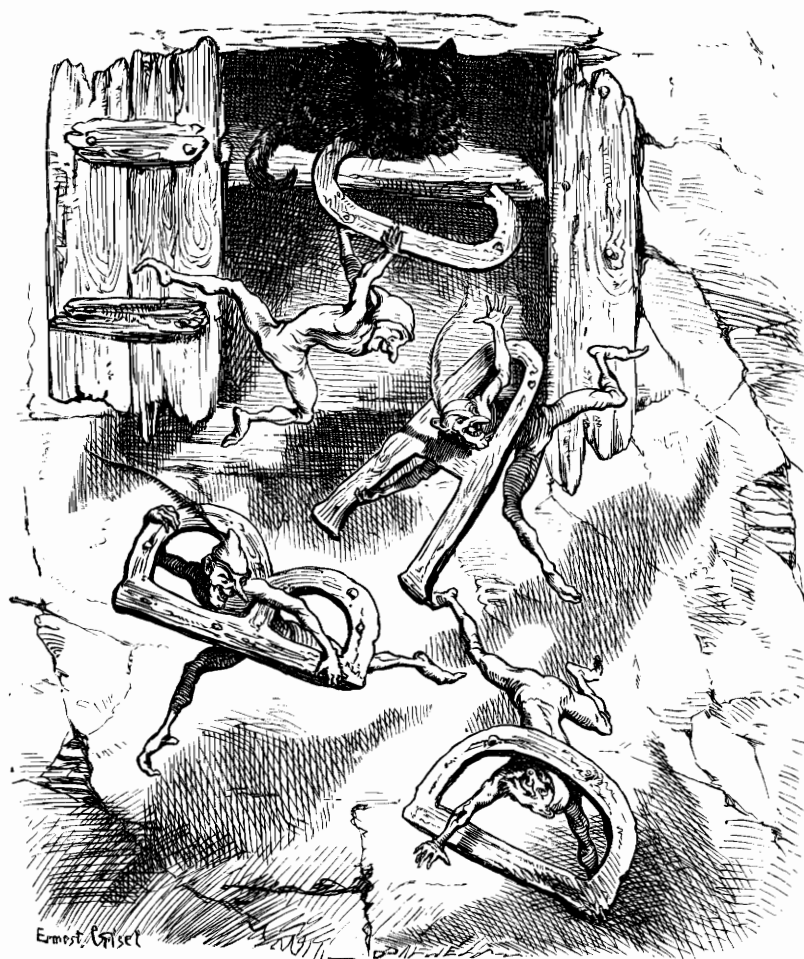
*mf*

*cres. e ritard.*

He shall have but a pen-ny a day, Be-cause he wont work a-ny fast - er.

*cres. e ritard.*

( 24 )



## A, B, C, tumble down D.

*Allegretto.*  
*mf*

A, B, C, tum-ble down D, The cat's in the cupboard and can't see me.

*mf*



## Goosey, goosey gander.

*Andante con moto.*  
*mp.*  
 Goo - sey, goo - sey gan - der, Whi - ther shall I wan - der ?

*mp.*

*poco cres.*  
*p*  
*cres.*  
 Up stairs and down stairs, And in my la - dy's cham - ber ; There I met an old man, Who

*poco cres.*  
*p*

*f*  
 would not say his prayers ; I took him by the left leg, And threw him down the stairs.

*fz*  
*mf*  
*f*  
*fz*



## Little jumping Joan.

*Moderato con moto.* *f* *dim.* *cres.*

Here am I, lit - tle jump - ing Joan; When

no - bo - dy's with me, I'm al - ways a - lone.

*p* *fz*

( 27 )





## There was a Crooked Man.

*Allegretto moderato.*

*mf*

There was a crook-ed man, and he went a crook-ed mile, He

*mp*

*cres.*

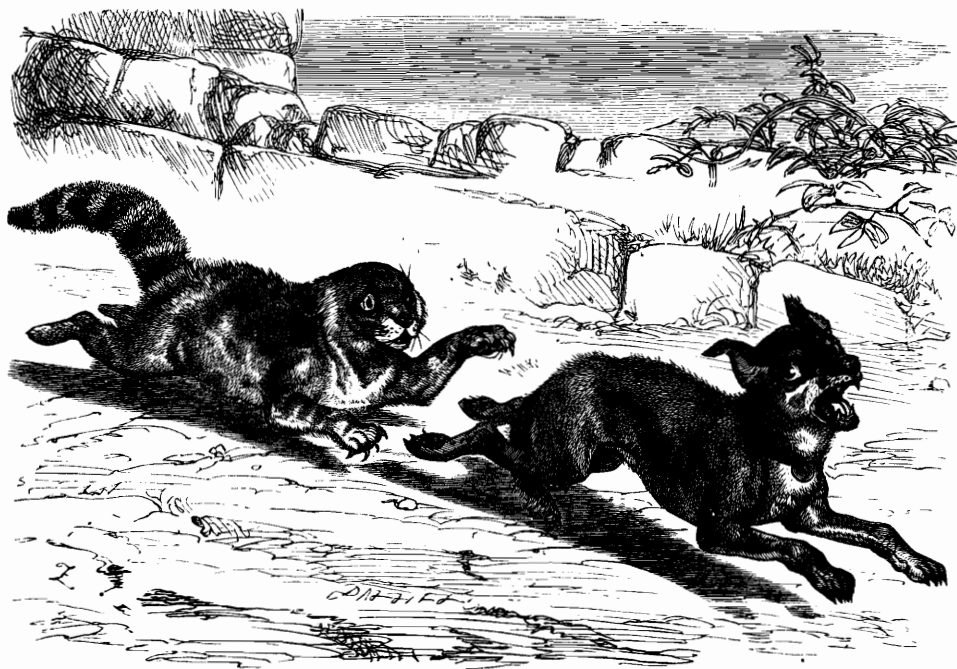
found a crook-ed sixpence up - on a crook-ed stile: He bought a crook-ed cat, which

*cres.*

*f* *fz* *dim.*

caught a crooked mouse, And they all liv'd to - gether in a crooked lit-tle house.

*f* *fz* *dim.*



## Poor Dog Bright.

*Allegretto moderato.*

Poor Dog Bright, Ran off with all his might, Be -  
 Poor Cat Fright, Ran off with all her might, Be -

- cause the Cat was af - ter him, Poor Dog Bright.  
 - cause the Dog was af - ter her, Poor Cat Fright.



## Humpty Dumpty.

*Allegretto.*

*p*

Hump - ty Dump - ty, sat on a wall, Hump - ty Dump - ty

*p*

*cres.*

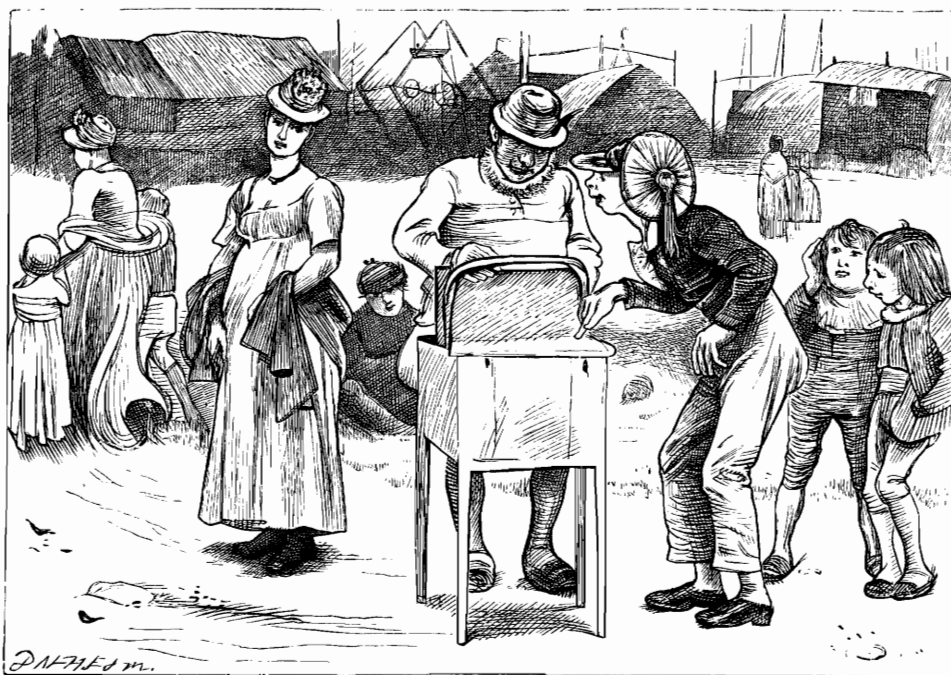
had a great fall: All the king's horses, and all the king's men,

*cres.*

*p* *cres.*

Could-n't put Hump - ty Dump - ty to - ge - - ther a - gain.

*p ten.* *ten.* *fz* *fp*



## Simple Simon.

*Allegro moderato.*

*mf* *ten.* *f*

1. Sim - ple Si - mon met a pie-man Go - ing to the fair; Says  
 2. Says the man to Sim - ple Si-mon, "Do you mean to pay?" Says

*mf* *ten.* *f*

*f*

Sim - ple Si - mon to the pie-man, "Let me taste your ware."  
 Si - mon, "Yes, of course I do," And then he ran a - way!

*f*



## Sing a Song of Sixpence.

*Allegretto.*

*mf*

Sing a Song of Six - pence, A poek - et full of Rye;

*mf*

Four-and-twen-ty Blackbirds Bak'd in a Pie. When the Pie was o-pen'd, The

# SING A SONG OF SIXPENCE.

Birds be-gan to sing; Was-n't that a dain-ty dish To set be-fore a King?

The first system of the musical score for the first verse. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

SECOND VERSE.

*mf* The King was in the count-ing-house, Count-ing out his mo-ney; The *ten.*

*mp*

The second system of the musical score, labeled 'SECOND VERSE.'. It features a vocal line, a piano accompaniment, and a tenor line. The vocal line starts with a dynamic marking of *mf*. The piano accompaniment has a dynamic marking of *mp*. The tenor line has a dynamic marking of *ten.*. The lyrics are written below the vocal line.

Queen was in the Parlour, Eat-ing bread and ho-ney; The maid was in the gar-den, *ten.*

The third system of the musical score. It continues the piano accompaniment and the tenor line from the previous system. The lyrics are written below the vocal line.

*rallentando.*

Hanging out the clothes; There came a lit-tle Dick-y Bird, And popp'd up-on her nose! *ten.*

*rallentando.*

The fourth system of the musical score. It features a vocal line, a piano accompaniment, and a tenor line. The vocal line has a dynamic marking of *rallentando.*. The piano accompaniment has a dynamic marking of *rallentando.*. The tenor line has a dynamic marking of *ten.*. The lyrics are written below the vocal line.



## The Nurse's Song.

*Allegretto moderato.*

*mp*

1. Dance a ba - by, did - dy;      What can Mammy do wid 'e? ..  
 2. Smile, my ba - by bon - ny;      What will time bring on 'e? ..

*p.*

*cres.*

Sit in a lap, Give it some pap, And dance a ba - by did - dy...  
 Sor-row and care, Frowns and grey hair; So smile, my ba - by bon - ny...

*cres. fz p.*

# THE NURSE'S SONG.

## THIRD VERSE.

*mp*

Laugh, my ba - by, beau-ty; . . What will time do to ye? .

*p*

*cres.*

Furrow your cheek, Wrinkle your neck; So laugh, my ba - by, beau-ty. . .

*cres.* *fz* *p*

## FOURTH VERSE.

*mp*

Dance, my ba - by, dear - y; . . Mother will never be wea - ry. . .

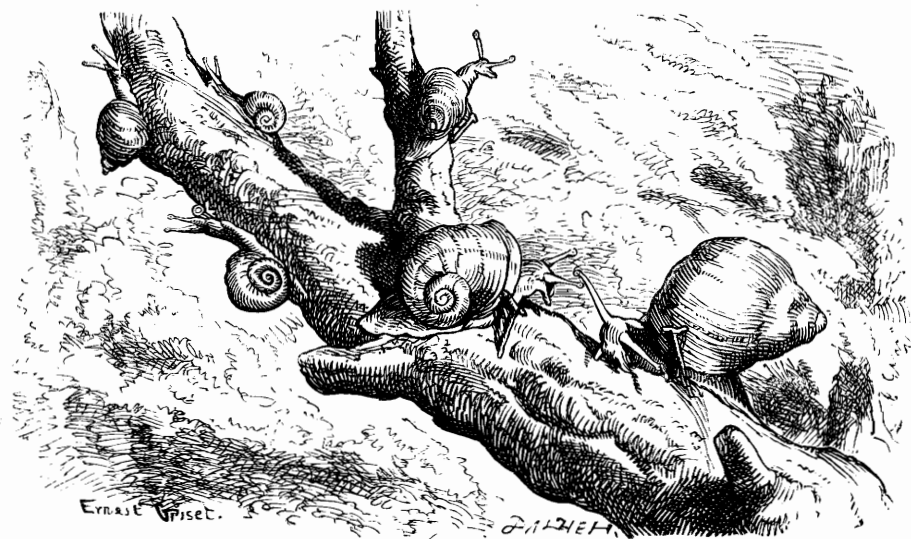
*p*

*cres.*

Fro-lic and play, Now while you may; So dance, my ba - by, dear - y. . .

*cres.* *fz* *p*





## Six little Snails.

*Allegretto e marcato.*

*mf*

Six lit - tle Snails Liv'd in a tree,

*mf*

John - ny threw a big stone, Down came three.

*f*

*f*



## The King of France.

*Allegretto moderato.*  
*With decision.*

*f* The King of France, and four thou sand

*f*

men, Drew their swords, and put them up a - gair..

*p*

*p*



## My Lady Wind.

*Moderato e marcato.*

*mf*

1. My la - dy wind, my la - dy wind, Went round a-bout the house to find A  
 2. And then one night, when it was dark, She blew up such a ti - nyspark That

*mf* *tremolo.*

*cres.*

chink to get her foot in, her foot in; She tried the key-hole in the door, She  
 all the house was pother'd, was po - ther'd: From it she rais'd up such a flame, As

*sostenuto.*

# MY LADY WIND.

tried the cre-vice in the floor, And drove the chim-ney soot in, the soot in.  
flam'd a-way to Belt-ing Lane, And White Cross folks were smother'd, were smo - ther'd.

THIRD VERSE.

And thus when once, my lit - tle dears, A whis-per reach-es itch-ing ears, The

same will come, you'll find, you'll find; . . . Take my ad-vice, restrain the tongue, Re -

mem-ber what old Nurse has sung Of bu - sy la - dy wind, la - dy wind. . .



## The Feast of Lanterns.

*Allegretto e marcato.*

*f*

Tching - a - ring - a - ring - tching, Feast of Lan - terns,

*f*

*mf*

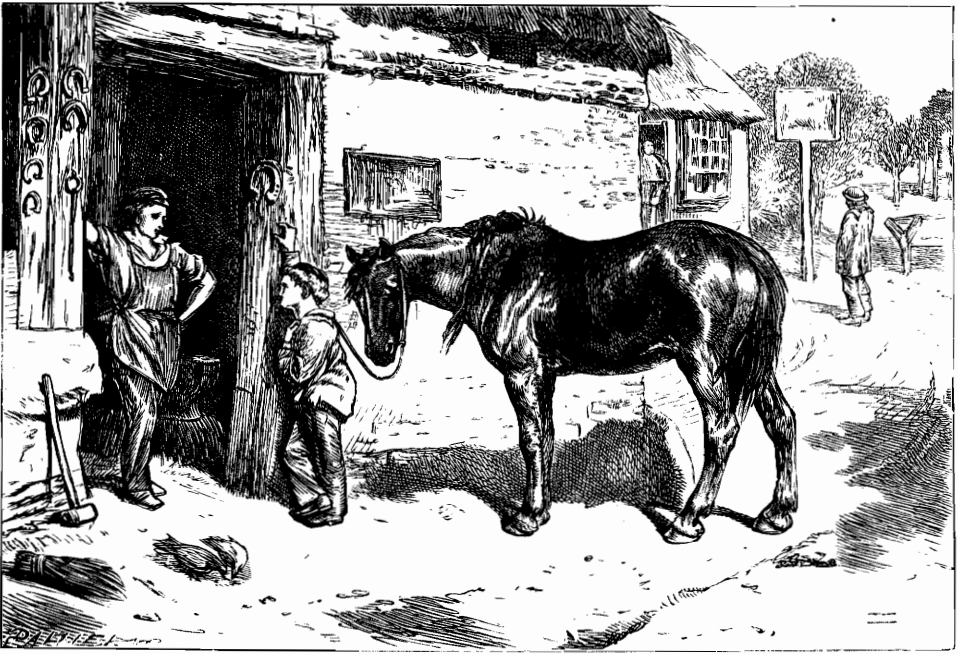
What a lot of chop-sticks, bombs and gongs; Four-and-twen - ty thou-sand

*mf*

*f*

crink-um-crank-ums, All a-mong the bells and the ding - dongs.

*f*



## Is John Smith within?

*Andante con moto.*

*p* Time well marked. *mf*

Is John Smith within?—Yes, that he is. Can he set a shoe?—Ay, mar-ry, two,

*p e scherzo.*

*sf*

*fz*

*ten.*

*fz*

*fz*

*ten.*

Here a nail, there a nail, Tick tack, too, Here a nail, there a nail, Tick, tack, too.



## When the snow is on the ground.

*Andante non troppo.*

When the snow is on the ground, Lit - tle

*p* *pp* *p* *pp*

Ro - bin Red - breast grieves; For no ber - ries can be

*p* *p*

# WHEN THE SNOW IS ON THE GROUND.

*poco cres.* *p*

found, And on the trees there are no leaves. The

*poco cres.*

*cres.* *fz*

air is cold, the worms are hid, For this poor bird what

*p e sos.* *cres.* *fz*

*dim.* *cres.*

can be done? We'll strew him here some crumbs of bread, And

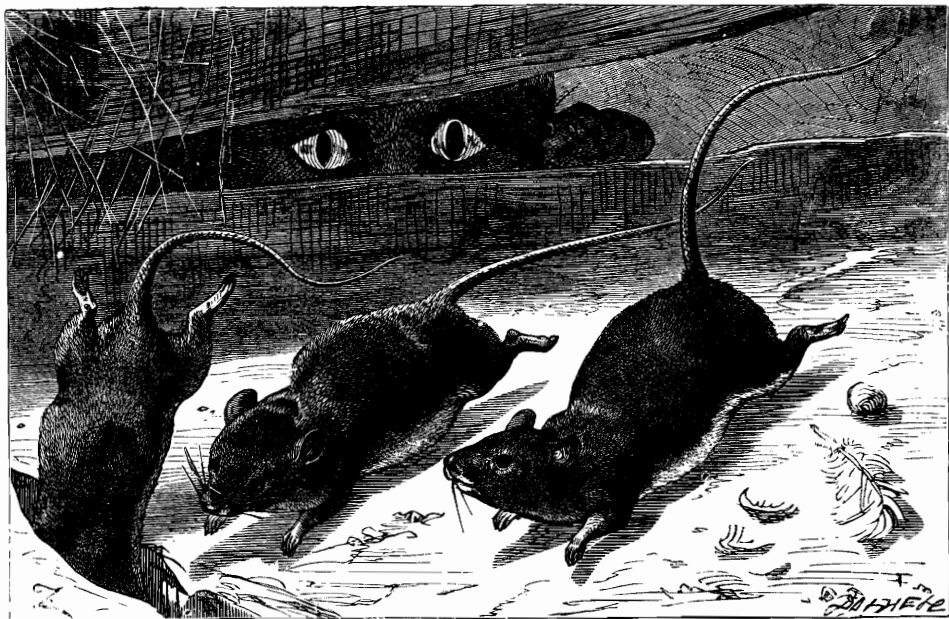
*dim.* *cres.*

*p*

then he'll live till the snow is gone.

*p*





## Three little mice.

*Allegretto scherzando.*

*p* *cres.*

Three lit-tle mice crept out to see What they could find to have for tea (For

*p*

*Slower.*

they were dain - ty, sau - cy mice, And lik'd to nib-ble something nice), But

*cres.* *p*

# THREE LITTLE MICE.

*a tempo.* *f*

Pussy's eyes, so big and bright, Soon sent them scampering off in a fright.

*fz p* *poco rit.* *a tempo.* *cres.* *f* *fz*

SECOND VERSE.

*p* *cres.*

Three Tabby Cats went forth to mouse, And said, "Let's have a gay carouse." For

*p*

*Slower.* *p*

they were handsome, ac - tive cats, And famed for catching mice and rats. But

*cres.* *p*

*a tempo.* *f*

savage dogs, disposed to bite, These cats declined to encounter in fight.

*fz p* *poco rit.* *a tempo.* *cres.* *f* *fz*



## Little Tommy Tucker.

*Allegretto.*  
*mf*

Lit - tle Tom - my Tuck - er, Sing for your sup - per.

*fz* *p*  
What shall he sing for? White bread and but - ter. How can he cut it With -

*fz* *p e staccato.*  
- out a - ny knife? How can he mar - ry With - out a - ny wife?

*f*



## The North wind doth blow.

*Andante espressivo.*

*p sos. cres. mf*

The North wind doth blow, And we shall have snow, And

*p sos. cres. mf*

*dim. p cres.*

What will poor Ro - bin do then? He'll sit in the barn, And

*dim. p cres.*

*dim. pp*

keep him - self warm, And tuck his head un - der his wing. Poor thing!

*pp*



## The Man in the Moon.

*f* *Moderato.*

The Man in the Moon Came down too soon, And asked his way to

*f e marcato.*

Nor-wich; He went by the south, And burnt his mouth With eat-ing cold plum-porridge.



## Taffy was a Welshman.

*Allegretto.*

*mp.* Taf - fy was a Welsh - man, *f* Taf - fy was a thief,

*mp.* *f* *ten.*

*mf* *mf* **SECOND VERSE.**

Taf - fy came to my house, And stole a piece of beef. Then I went to his house,

*mf* *mf*

*p* *mf*

Taf - fy was from home, I return'd the fa - vor, And stole a mar - row bone.

*p* *ten.* *mf*



## Hey, diddle diddle.

*Allegro.*

*f*

Hey, diddle, diddle, The cat and the fiddle, The cow jump'd o-ver the moon ; The

*f*

lit-tle dog laughed To see such sport, And the dish ran af-ter the spoon.



## I love little Pussy.

*Andante non troppo.  
With tenderness.*

*p*

I love lit - tle Pus - sy, her coat is so warm, And

*p*

if I don't hurt her, she'll do me no harm. I'll sit by the fire and

*ten.*

*ten.*

*cres.* *dim. e ritard.*

give her some food, And Pus - sy will love me, be - cause I am good.

*fz* *fz* *p* *pp*





## The Old Man Clothed in Leather.

*Moderato.*

*mf*

One mist - y, moist - y morn - ing, When cloud - y was the

*mf*

wea - ther, O there I met an old man cloth - ed all in lea - ther,

*f* *mp* *mf*

Cloth - ed all in lea - ther, With cap un - der his chin, O how d'ye do? and

*f* *mp* *mf*

# THE OLD MAN CLOTHED IN LEATHER.

*mf* SECOND VERSE.

how d'ye do? And how d'ye do, a - gain? I shook his hand at

part - ing, Tho' cloud - y was the wea - ther, This im - be - cile old "par - ty,"

Cloth - ed all in lea - ther, Cloth - ed all in lea - ther, With cap un - der his

chin: O fare - thee - well, and fare - thee - well, And fare - thee - well a - gain.



## Curly Locks!

*Andante.*

*p*

Cur - ly locks! cur - ly locks! wilt thou be mine? Thou

*p e sostenuto.*

*p* *cres.*

shalt not wash dish-es nor yet feed the swine; But sit on a cushion, and

*fz* *p*

sew a fine seam, And feast up - on straw-ber-ries, su - gar, and cream.

*cres.* *f* *p*



## The Lazy Cat.

*Allegretto.*  
*mp*

Pus - sy, where have you been to day? In the meadows a - sleep in the hay.

*mp*

*cres.*  
*f*

Pus - sy, you are a la - zy Cat, If you have done no more than that.

*cres.*



## Three Children Sliding.

*Andante quasi allegretto.*

*mf*

Three chil-dren sli-ding on the ice, All on a sum-mer's

*mf*

R.H. L.H.

*poco rit.*

day, As it fell out they all fell in, The rest they ran a-way.

*poco rit.*

# THREE CHILDREN SLIDING.

## SECOND VERSE.

*mf*

Now had these chil - dren been at home, Or slid - ing on dry

*mf*

R.H. L.H.

*poco rit.*

ground, Ten thousand pounds to one pen - ny They had not all been drowned.

*poco rit.*

## THIRD VERSE.

*mf*

You pa - rents all that chil - dren have, And you, too, that have

*mf*

R.H. L.H.

*poco rit.*

none, If you would have them safe abroad, Pray keep them safe at home.

*poco rit.*



## The Jolly Tester.

*Andante con moto.*

Oh, my lit - tle six - pence, my pret - ty lit - tle six - pence,

I love six-pence bet-ter than my life; I spent a pen - ny of it, I

# THE JOLLY TESTER.

l<sup>es</sup> lent an - o - ther, And I took four-pence home to my wife.

*cres.*

*cres.*

This system contains the first musical staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5. The lyrics 'l<sup>es</sup> lent an - o - ther, And I took four-pence home to my wife.' are written below the staff. A 'cres.' (crescendo) marking is placed above the staff. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both in the same key signature. The right hand plays a series of chords, and the left hand plays a simple bass line. A second 'cres.' marking is placed above the piano staff.

## SECOND AND THIRD VERSES.

*mp* Oh my lit - tle four - pence, my pret - ty lit - tle four - pence,  
Oh my lit - tle two - pence, my pret - ty lit - tle two - pence,

*mp*

This system contains the second musical staff. The melody begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5. The lyrics 'Oh my lit - tle four - pence, my pret - ty lit - tle four - pence, Oh my lit - tle two - pence, my pret - ty lit - tle two - pence,' are written below the staff. A 'mp' (mezzo-piano) marking is placed above the staff. The piano accompaniment continues with the same right and left hand parts as the first system. A second 'mp' marking is placed above the piano staff.

*mp* I love fourpence bet-ter than my life; I spent a pen-ny of it, I  
I love twopence bet-ter than my life; I spent a pen-ny of it, I

*mp*

This system contains the third musical staff. The melody begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5. The lyrics 'I love fourpence bet-ter than my life; I spent a pen-ny of it, I I love twopence bet-ter than my life; I spent a pen-ny of it, I' are written below the staff. A 'mp' (mezzo-piano) marking is placed above the staff. The piano accompaniment continues with the same right and left hand parts as the first system. A second 'mp' marking is placed above the piano staff.

*cres.* lent an - o - ther, And I took two-pence home to my wife.  
lent an o - ther, And I took no - thing home to my wife

*cres.*

This system contains the fourth musical staff. The melody begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5. The lyrics 'lent an - o - ther, And I took two-pence home to my wife. lent an o - ther, And I took no - thing home to my wife' are written below the staff. A 'cres.' (crescendo) marking is placed above the staff. The piano accompaniment continues with the same right and left hand parts as the first system. A second 'cres.' marking is placed above the piano staff.



# THE JOLLY TESTER.

## FOURTH VERSE.

*mf* Oh, my lit - tle no - thing, my pret - ty lit - tle no - thing:

What will no - thing buy for my wife? I have no - thing,

I spend no - thing, I love no - thing bet - ter than my wife.

*fz* *molto ritard.*

*fz* *molto ritard.*





## Georgie Porgie.

*Allegretto moderato.  
sempre legato.*

*mp*

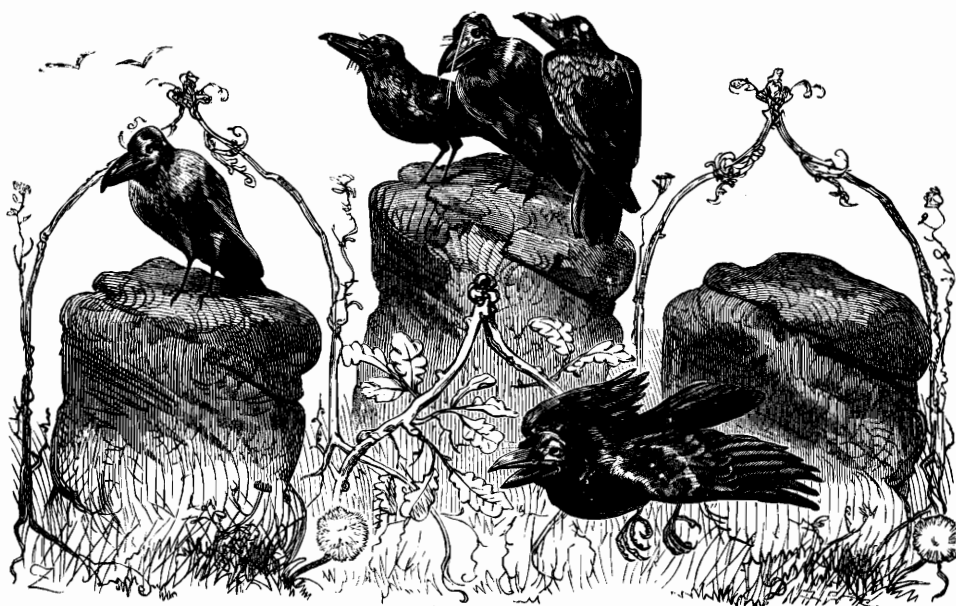
Geor-gie Por-gie, pudding and pie, Kiss'd the girls and made them cry ;

*mp*

*f* *dim.*

When the girls came out to play, Geor-gie Por-gie ran a-way.

*f* *dim.*



## The Three Crows.

*Allegretto.*  
SOLO. (*ad lib.*)

CHORUS.

*mp*

Three Crows there were once who sat on a stone, Fal

*mp e stacc.*

*f*

SOLO.

*mp*

la la la la la. . . But two flew a - way, and

*mp*

# THE THREE CROWS.

CHORUS. Solo. *mp*

then there was one. Fal la la la la la. . . . The

*f* *mp*

*mf*

o-ther Crow felt so ti-mid a-lone, Fal la la la la la, . . . That

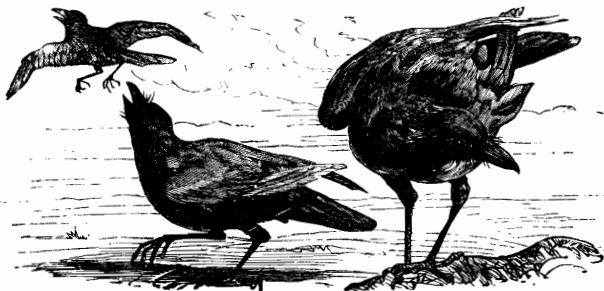
*stacc.* *mf*

*f*

CHORUS. *ff*

he flew a-way, and then there was none. Fal la la la la la. . .

*f*





## A Little Cock-sparrow.

*Allegretto scherzando.*

*mf*

A lit - tle cock spar - row sat

*mp*

on a green tree, And he chirrup'd and chirrup'd, so

*p poco lento.*

merry was he, But a naughty boy came with a

*p*

# A LITTLE COCK SPARROW.

*a tempo 1mo.*  
*mf* *fz* *dim.*  
 small bow and arrow, De - ter - min'd to shoot this lit - tle cock spar-row.

*mf* *fz* *dim.* *p*

## SECOND VERSE.

*mf*  
 "This lit - tle cock sparrow shall make me a stew," Said this naughty boy, "Yes, and a

*mp*

*poco lento.* *p* *rit.* *a tempo 1mo.* *mf*  
 lit - tle pie, too." "Oh! no," said the sparrow, "I won't make a stew," So he

*p* *fz* *rit.* *mf a tempo*

*accel.* *fz* *mp*  
 flutter'd his wings and a - way he flew.

*con moto.*

*accel.* *fz* *mp* *mf* *fz* *p*



## Maggie's Pet.

*Andante.*

*mp* *cres.*

1. Sweet Mag - gie had a lit - tle bird, And "Gol - die" was his  
 2. A lump of su - gar sweet and white. Would Mag - gie give her

*mp* *cres.*

# MAGGIE'S PET.

name, And on her hand he used to sit, He was so ve - ry  
Dick, And then she'd watch how ea - ger - ly He'd fly to it and

*cres.*

The first system of the musical score for 'Maggie's Pet.' features a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It contains two lines of lyrics. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. Dynamic markings include 'cres.' (crescendo) above the vocal line and below the piano accompaniment.

tame. Her ro - sy lips he'd of - ten peck, Which meant a lov - ing  
peck: And such a mer - ry song he'd sing, To thank her for the

*dim.* *poco cres.*

*dim. e sos.* *poco cres.*

The second system continues the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with similar harmonic support. Dynamic markings include 'dim.' (diminuendo) and 'poco cres.' (poco crescendo) above the vocal line, and 'dim. e sos.' (diminuendo e sostenuto) and 'poco cres.' below the piano accompaniment.

kiss. Oh! would not you de - light to have A pret - ty bird like this.  
treat, For lit - tle birds (like lit - tle girls) Love something nice to eat.

*cres.* *f* *p* *dim. e poco rit.*

*f* *p* *dim.*

The third system concludes the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues. Dynamic markings include 'cres.' (crescendo) above the vocal line, and 'f' (forte), 'p' (piano), and 'dim. e poco rit.' (diminuendo e poco ritardando) above the vocal line, and 'f', 'p', and 'dim.' below the piano accompaniment.



# MAGGIE'S PET.

## THIRD VERSE.

*mp* *cres.*

A - las! one day a hun - gry cat, With ve - ry spite - ful

*mp* *cres.*

*cres.*

eyes. Be - held poor "Gol-die's" o - pen cage, Oh! what a glad sur -

*cres.*

*mf* *cres.*

- prise! So mew - ing loud with cru - el glee, She spread her wick - ed

*mf sos.* *fz* *fz*

*dim.* *dim. e poco rit.*

claws, And soon the ten - der lit - tle bird was fix'd with - in her jaws.

*dim.* *dim e poco rit*

# MAGGIE'S PET.

## FOURTH VERSE.

*mp* *cres.*

I do not care to tell how much Our dar - ling Mag - gie

*mp* *cres.*

*poco cres.*

cried, Or how she kiss'd the emp - ty cage The day poor bir - die

*cres.*

*p* *poco cres.*

died; One lit - tle gold - en fea - ther, soft, I know she trea - sures

*p* *poco cres.*

*mf* *dim. e rit.* *p*

yet, 'Twas all the cru - el, spite - ful cat, Did leave of Maggie's pet.

*mf* *fz* *fz* *dim. e rit.* *p*



THE DEATH AND BURIAL OF COCK ROBIN.

# The Death and Burial of Cock Robin.

*Andante con moto.*

*mp* Who kill'd Cock Ro - bin? *mf* "I," said the Spar-row; "With

my bow and ar-row *f* I kill'd Cock Ro - bin." *p* Who saw him die?

*poco cres.* *ritard.*

"I," said the Fly; "With my lit - tle eye I saw him die."

*poco cres.* *ritard.*

*con moto.* *mf* *dim.*

Who caught his blood? "I," said the Fish; "With my lit - tle dish

# THE DEATH AND BURIAL OF COCK ROBIN.

*mf e sos.* *mp* *molto staccato.*

I caught his blood." Who'll make his shroud? "I," said the Bee-tle; "With

*mf* *mp* *molto staccato.*

*ritard.* *f* *fz* *f*

my thread and nee - dle I'll make his shroud." Who'll bear the torch?

*f* *ritard.* *fz* *f*

*Allegretto.* *mf* *f*

"I," said the Lin-net, "Will come in a mi-nute; I'll bear the

*mf* *f*

*mp marcato.*

torch." Who'll be the clerk? "I," said the Lark,

*mp*

# THE DEATH AND BURIAL OF COCK ROBIN.

“I’ll say A - men in the dark; I’ll be the clerk.”

This system features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#), and the time signature is 6/8. The melody includes a 2/4 time signature change. The lyrics are: “I’ll say A - men in the dark; I’ll be the clerk.”

*mf* Who’ll dig his grave? “I,” said the Owl; “With my spade and shawl

*mf* *cres.*

This system continues the piano accompaniment. The key signature changes to two flats (Bb, Eb), and the time signature is common time (C). The lyrics are: “Who’ll dig his grave? ‘I,’ said the Owl; ‘With my spade and shawl”

*f* I’ll dig his grave.” . . . Who’ll be the Par - son?

*cres.* *p* *f* *p* *trem.*

This system continues the piano accompaniment. The key signature changes to three flats (Bb, Eb, Ab), and the time signature is 2/2. The lyrics are: “I’ll dig his grave.” . . . Who’ll be the Par - son?”

*cres.* *dim.* *p* “I,” said the Rook; “With my lit - tle book I’ll be the Par - son.

*cres.* *dim.* *p*

This system continues the piano accompaniment. The key signature changes to four flats (Bb, Eb, Ab, Db), and the time signature is 6/8. The lyrics are: “‘I,’ said the Rook; ‘With my lit - tle book I’ll be the Par - son.”

# THE DEATH AND BURIAL OF COCK ROBIN.

*p* *With tenderness.* *poco cres.*

Who'll be chief mourn-er? "I," said the Dove; "I mourn for my love,

*p* *mp* *cres.*

I'll be chief mourn-er." Who'll sing his dirge? "I," said the

*p* *mp* *fz* *cres.*

*sost.* *p*

Thrush; "As I sing in a bush, I'll sing his dirge."

*8va.* *tr* *tr* *tr* *loco.* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*Allegretto moderato.* *mp* *cres.*

Who'll car-ry his cof-fin? "I," said the Kite; "If it be in the

*mp Allegretto moderato.* *cres.*

# THE DEATH AND BURIAL OF COCK ROBIN.

*rallentando.* *f* night, I'll car-ry his cof-fin." *mf* Who'll toll the bell? *marcato.*



"I," said the Bull; "Be-cause I can pull, I'll toll the bell." *f poco rit.*

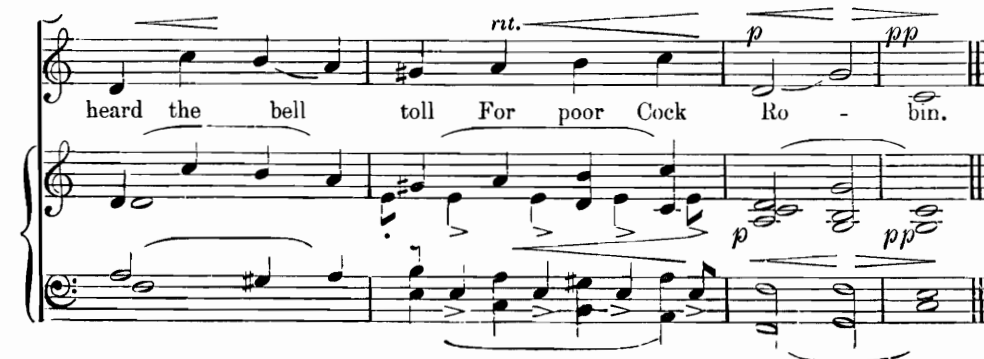


*Mournfully.* *pp* All the birds of the air Fel! sigh-ing and sob-bing, When they

*Andantino. pp e sos.* *fz*



heard the bell toll For poor Cock Ro-bin. *rit.* *p* *pp*







## Lullaby.

*Andante con moto.*

*p* *fz* *poco cres.*

# LULLABY

When lit - tle Bir - die

*sostenuto.* *dim. e ritard.* *p*

bye-bye goes, Qui - et as mice in church - es, He puts his head where

*cres.* *cres.*

no one knows, On one leg he perch - es. When lit - tle Ba - bie

*pp* *pp legato e ben sostenuto.*

bye-bye goes, On Mamma's arm re - pos - ing; Soon he lies be -

*poco cres.* *poco cres.*

# LULLABY.

neath the clothes, Safe in the cra-dle do-zing.

*cres.* *rall.* *mp* *colla voce.*

The first system of the musical score for 'LULLABY.' features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'neath the clothes, Safe in the cra-dle do-zing.' are written below the notes. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music includes dynamic markings such as 'cres.' (crescendo), 'rall.' (rallentando), and 'mp' (mezzo-piano), as well as 'colla voce.' (in voice). The tempo is marked as 'rall.' (rallentando).

do.

*cres.* *cen.* *do.* *dim.* *ritard.*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics 'do.' are written below the notes. The piano accompaniment includes dynamic markings such as 'cres.' (crescendo), 'cen.' (crescendo), 'do.' (diminuendo), 'dim.' (diminuendo), and 'ritard.' (ritardando). The tempo is marked as 'ritard.' (ritardando).

When pret-ty Pus-sy goes to sleep, Tail and nose to-ge-ther,

*p*

The third system of the musical score features a vocal line and a piano accompaniment. The lyrics 'When pret-ty Pus-sy goes to sleep, Tail and nose to-ge-ther,' are written below the notes. The piano accompaniment includes a dynamic marking of 'p' (piano). The tempo is marked as 'p' (piano).

Then lit-tle mice a-round her creep, Light-ly as a fea-ther.

The fourth system of the musical score features a vocal line and a piano accompaniment. The lyrics 'Then lit-tle mice a-round her creep, Light-ly as a fea-ther.' are written below the notes. The piano accompaniment includes a dynamic marking of 'p' (piano). The tempo is marked as 'p' (piano).

# LULLABY.

*pp*  
When lit-tle Ba - bie goes to sleep, . . And he is ve - ry near us,  
*pp legato e ben sostenuto.*

*pp*  
Then on tip - toe soft - ly creep, That Ba - bie may not hear us.  
*pp poco cres. rall.*

*p*  
Lul-la-by! Lul-la-by! . . . Lulla, Lul - la, Lul - la - by! . . .  
*p cres. ritard. dim. pp ten. dim. p morendo. pp*





MOTHER TABBYSKINS.

# Mother Tabbyskins.

*Allegretto.*

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*f* *dim.*

*mp* *cres.* *fz* *mf*

Sitting at a win-dow, In her cloak and hat, I saw Mother Tabbyskins, The *real* old cat!

*f* *fz* *ten.* *colla voce.* *ten.* *ten.*

Ve - ry old, ve - ry old, Crum-ple-ty and lame; Teaching kit-tens how to scold—

*ad lib.* *colla voce.* *mf* *fz* *ten.*

Is it not a shame?

# MOTHER TABBYSKINS.

*cres.*

Kit-tens in the gar-den, Looking in her face, Learning how to spit and swear,

*p* *fz*

*f* *fz*

Oh, what a dis-grace! Ve-ry wrong, ve-ry wrong, Ve-ry wrong, and bad;

*p* *ten.* *colla voce.* *ten.*

*dim.* *p* *molto rit.* *mp*

Such a sub-ject for our song, Makes us all too sad. Old Mother Tab-by-skins,

*ten.* *molto rit.* *mp*

*f* *p*

Stick-ing out her head, Gave a howl, and then a yowl, Hobbled off to bed.

*fz* *fz* *p*

# MOTHER TABBYSKINS.

O-pen kept her weather eye— Mouse! be-ware of that!

Old Mother Tab-by-skins, Saying "Serves him right,"

Gobbled up the Doc-tor, With In-fi-nite de-light. "Ve-ry fast, ve-ry fast,

Ve-ry pleasant, too— What a pi-ty it can't last! Bring a - no-ther, do."



# MOTHER TABBYSKINS.

*cres.* *con moto.* *f*

Ve - ry sick, ve - ry sick, Ve - ry sa - vage, too; Pray send for a doc - tor quick—

*fz* *ten. colla voce.* *ten.* *f* *ten.*

*a tempo.*

A - ny one will do!

*a tempo.* *mf* *fz* *ten.*

*pp* *cres.* *p*

Doc - tor mouse came creeping, Creeping to her bed; Lanc'd her gums and felt her pulse,

*pp* *fz* *p*

*pp* *rallentando.* *mf* *fz* *ten. colla voce.* *fz.* *ten.*

Whis - per'd she was dead. Ve - ry sly, ve - ry sly, The real old cat

*pp* *rallentando.* *ten. colla voce.* *fz.* *ten.*

# MOTHER TABBYSKINS.

*mf*

Doc-tor Dog comes run-ning,

*mf* *fz* *mf*

*ten.*

*p* *mf* *dim.*

Just to see her begs; Round his neck a com-fort - er, Trowsers on his legs.

*p* *mf* *dim.*

*f e pomposo.*

Ve - ry grand, ve - ry grand—Golden-head-ed cane Swinging gai - ly from his hand,

*fz*

*ten.* *colla voce.* *ten.*

*p*

Mis-chief in his brain!

*colla voce.* *mf* *fz*

*ten.*



# MOTHER TABBYSKINS.

Show your tongue—bow wow." "Ve-ry ill, ve-ry ill," "Please attempt to purr;

Will you take a draught or pill? Which do you pre-fer?"

Ah, Mother Tab-by-skins, Who is now a-fraid?

Of poor lit-tle Doc-tor Mouse You a mouthful made. Ve-ry nice, ve-ry nice,

# MOTHER TABBYSKINS.

*f marcato. ten.*

Lit - tle doc - tor he, But for Doc - tor Dog's ad - vice You must pay the fee.

*ten. f fz ten.*

*p*

Doc - tor Dog comes near - er,

*mf ten. fz p*

*cree. f dim. p*

Says she must be bled; I heard Mo - ther Tab - by - skins Screaming in her bed.

*p cres. ffz dim. p*

*cres. f*

Ve - ry near, ve - ry near, Scuffling out and in; Doc - tor Dog looks full and queer -

*fz cres. ten. ten. f colla voce.*

# MOTHER TABBYSKINS.

*p ad lib.* *mf*

Where is Tab-by-skin? I will tell the Mo-ral With-out a-ny fuss?

*p colla voce.* *mf*

*dim.* *cres.*

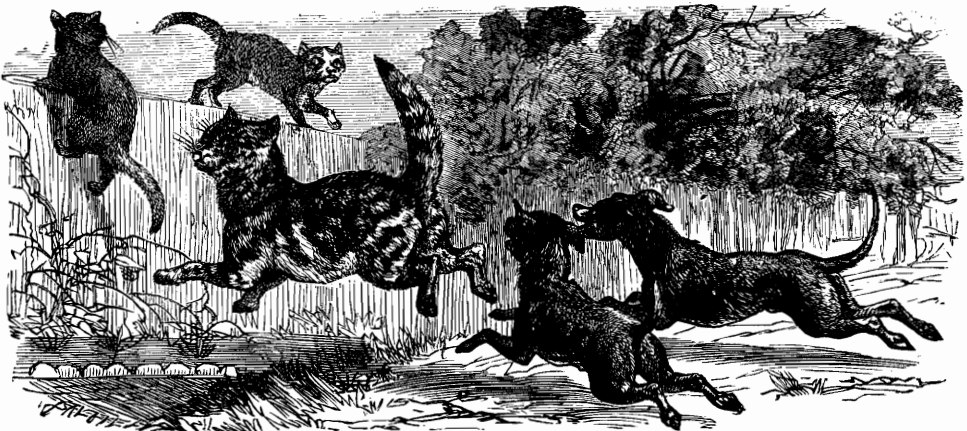
Those who lead the young a-stray, Al-ways suf-fer thus. Ve-ry nice, ve-ry nice,

*dim.* *fz* *ten. colla voce.*

*f poco lento.* *ad lib.*

Let our conduct be; For all doc-tors are not mice, Some are dogs, you see!

*ten.* *f poco lento.* *colla voce.*





THE SPIDER AND THE FLY.

# The Spider and the Fly.

(A NURSERY DITTY.)

*Allegretto con moto.*

*p* *p* *cres.*

*mf* *mf*

*mf* "Will you walk in - to my par - lour?" said a

*fp* *mf*

*p* Spider to a Fly, "It is the prettiest par-lour that e - ver you did spy!

*p* *sherz.*

*mp* *cres* *rallent. ad lib.* *f* *a tempo.* *p*

You've on - ly got to pop your head just inside of the door, You'll

*mp* *f* *dim.*

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegretto con moto.' The score is divided into four systems. The first system shows the piano introduction with a treble and bass staff. The second system begins the vocal melody with the lyrics 'Will you walk in - to my par - lour?' said a. The third system continues the vocal melody with 'Spider to a Fly, "It is the prettiest par-lour that e - ver you did spy!' and includes a 'sherz.' (scherzo) section. The fourth system concludes with the lyrics 'You've on - ly got to pop your head just inside of the door, You'll' and features dynamic markings like 'mp', 'cres', 'f', 'a tempo.', and 'dim.'.



# THE SPIDER AND THE FLY.

*legato.* *p* *cres.*

see so ma-ny curious things you never saw before, Will you, will you, will you

*p sostenuto.* *p* *cres.*

*p* *cres.* *molto ritard.* *a tempo.*

walk in, pret-ty fly? Will you, will you, will you walk in, pret-ty fly? . . .

*p* *fz* *ten.* *cres - cen - do.* *colla voce.* *a tempo. cres.*

*p* *mf* *f*

pret-ty fly, pret-ty fly?"

*mf* *p*

"My fine house is al-ways o-pen," said the Spider to the Fly, "I'm

*poco rit. mf* *p*

glad to have the company of all I see go by;" "They go

*mp*

*mf* *mp*

in but dont come out again—I've heard of you before." "Oh yes, they do, I always let them

*rallent. az lib. a tempo.*

*f p*

*f dim. p sostenuto.*

out at my back door, Will you, will you, will you walk in, pret-ty fly? Will you

*p cres. p*

*p cres. p*

will you, will you walk in, pret-ty fly? . . . . pret-ty fly, pret-ty

*cres. molto ritard. a tempo. p*

*fz ten. a tempo. cres. p*

*cres - cen - do. colla voce.*

# THE SPIDER AND THE FLY.

fly?" . . . . . "Will you

*mf* *f* *poco rit.* *mf*

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The tempo and dynamics are marked as *mf*, *f*, *poco rit.*, and *mf*.

grant me one sweet kiss, dear," says the Spider to the Fly, "To taste your charming lips, I've a

This system continues the vocal melody and piano accompaniment. The tempo and dynamics are marked as *mf*, *f*, *poco rit.*, and *mf*.

cu-ri-o-si-ty." Says the Fly, "If once our lips did meet, a

*mp* *rallentando. ad lib.* *cres.* *schertz.* *mp* *cres.*

This system includes a change in tempo and dynamics. The tempo is marked *rallentando. ad lib.* and the dynamics are *mp*, *cres.*, *schertz.*, *mp*, and *cres.*.

wager I would lay, Of ten to one you would not af-ter let them come a-way." "Will you

*a tempo.* *dim. p sostenuto.* *p*

This system concludes the piece with a return to the original tempo and dynamics. The tempo is marked *a tempo.* and the dynamics are *dim. p sostenuto.* and *p*.

# THE SPIDER AND THE FLY.

*cres.* *p* *cres.* *fz*

will you, will you, walk in, pret-ty fly? Will you, will you, will you

*cres.* *p* *cres-cen-do.* *fz colla voce.*

*molto ritard.* *a tempo.* *p*

walk in pret-ty fly? . . . . pret-ty fly, pret-ty fly?"

*ten.* *a tempo.* *cres.* *p* *mf*

*mf*

"If not kiss, will you shake hands, then?" says the

*f* *poco rit.* *mf*

*p* *poco a poco rit.* *p* *poco a poco rit.* *p* *p e sos.* *colla voce.* *p*

Spider to the Fly, "Be-fore you leave me to myself, with sor-row sad to sigh."

# THE SPIDER AND THE FLY.

*a tempo. 1mo.* *mf* *cres.* *rallent. ad lib.* *mf*

Says the Fly, "there's nothing so at-trac-tive un-to you be-longs; I de-

*a tempo. 1mo.* *mf* *dim.*

*a tempo.* *p* *cres.*

- clare you should not touch me, e - ven with a pair of tongs, 'Will you, will you, will you,

*p sostenuto.* *p* *cres.*

*a tempo.* *p* *cres.* *molto ritard.* *a tempo.*

walk in, pret-ty fly? Will you, will you, will you walk in, pret-ty fly? . . .

*p* *cres - cen - do.* *fz* *colla voce.* *ten.* *a tempo. cres.*

*p* *mf* *f*

. . . pret-ty fly, pret-ty fly?"

# THE SPIDER AND THE FLY.

*f* *dim.* *mf*

"Oh, what handsome wings you've got," says the Spider to the Fly, "If

*poco rit. mf* *dim.* *p*

*poco lento.* *p*

I had on-ly such a pair, I in the air would fly; But 'tis

*mf* *p*

*cres.* *a tempo.* *mf*

use-less my re-pi-ning, and on-ly i-dle talk, You can fly up in the air, while

*cres.* *dim.* *p sostenuto.*

*cres.* *p*

I'm o-bliged to walk. Will you, will you, will you walk in, pret-ty fly? Will you,

*p* *cres.* *p*

# THE SPIDER AND THE FLY.

*cres.* *molto ritard.* *a tempo.* *p*

will you, will you walk in, pret-ty fly? . . . . . pret-ty fly, pret-ty

*cres - cen - do.* *fz* *colla voce.* *ten.* *a tempo. cres.* *p*

fly?" . . . . . "For the

*mf* *f* *poco rit.* *mf*

last time now I ask you, will you walk in, Mister Fly?" "No, If I do, may I be shot, I'm

*fz* *mf* *fz* *f* *fz* *mf* *fz* *f*

off, so now good-bye, good-bye, good-bye." Then up he springs, but both his wings were

*mf* *p* *poco lento.* *cres.* *fz* *mf* *p* *cres.*



*rallent.* *p a tempo.* *p*

in the web caught fast; The Spider laugh'd, "Ah, ah, my boy, I have you safe at last. Will you,

*dim. p sostenuto.* *p*

*cres.* *p* *cres.*

will you, will you, walk out, pret-ty fly? Will you, will you, will you

*cres.* *p* *cres - cen - do.* *fz colla voce.*



# THE SPIDER AND THE FLY.

*molto ritard. a tempo. p*

walk out, pret-ty fly? . . . . . pret-ty fly, pret-ty fly?" . . . . .

*ben. a tempo. cres. p mf*

*mf*

"Tell me, pray, how are you now?" says the

*f poco rit. mf dim.*

*f*

Spider to the Fly, "You fools will ne-ver wisdom get, un - less you dear-ly buy ;

*f mf*

*poco lento. p rallent. ad lib. a tempo. mp*

"Tis va - ni-ty that ever makes re - pentance come too late, And

*p dim.*

# THE SPIDER AND THE FLY.

you who in - to cobwebs run, right well deserve your fate, Listen, lis-ten, lis-ten,

fool-ish lit - tle Fly, Listen, listen to me, foolish, fool-ish lit - tle Fly; . . .

lit - tle fly, lit - tle fly?

So now all young folks take warning by this foolish lit-tle fly, The

# THE SPIDER AND THE FLY.

*with emphasis* *poco lento*  
*p*  
 Spider's name is "Pleasure." to catch you he will try; For al -

*rallent.* *a tempo.*  
*cres.*  
 - though you may think my ad - vice is quite a bore, You're lost if you stand parleying out -

*cres.*  
 - side of "Pleasure's" door, Re - member, remember, the fool - ish lit - tle fly, Re -

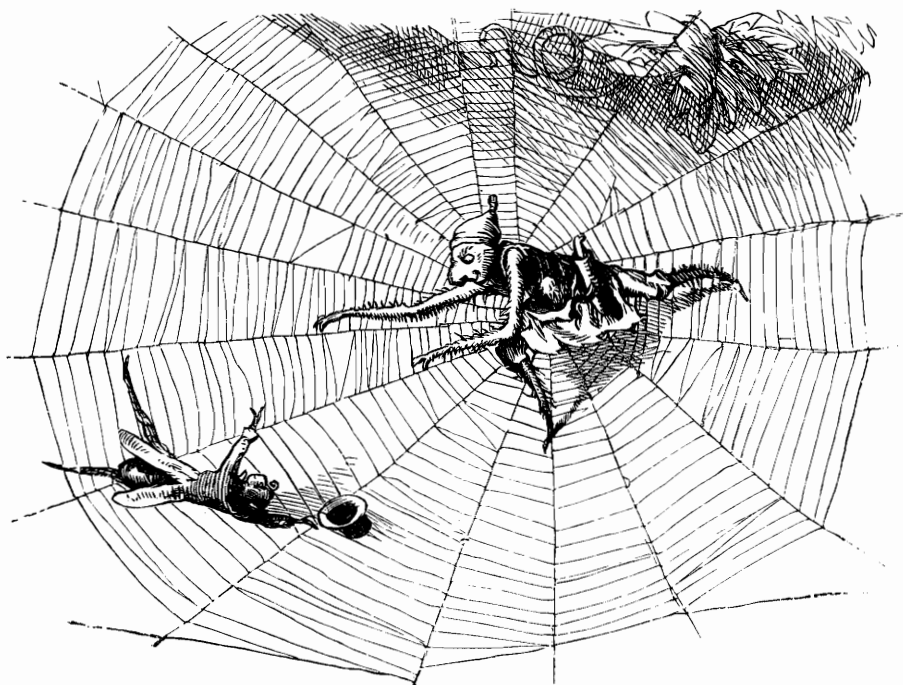
*cres. e molto ritard.* *lento.* *dim.* *tr* *a tempo.*  
*fz*  
 - mem - ber, Oh! re - mem - ber, the fool - ish lit - tle Fly. . . . .

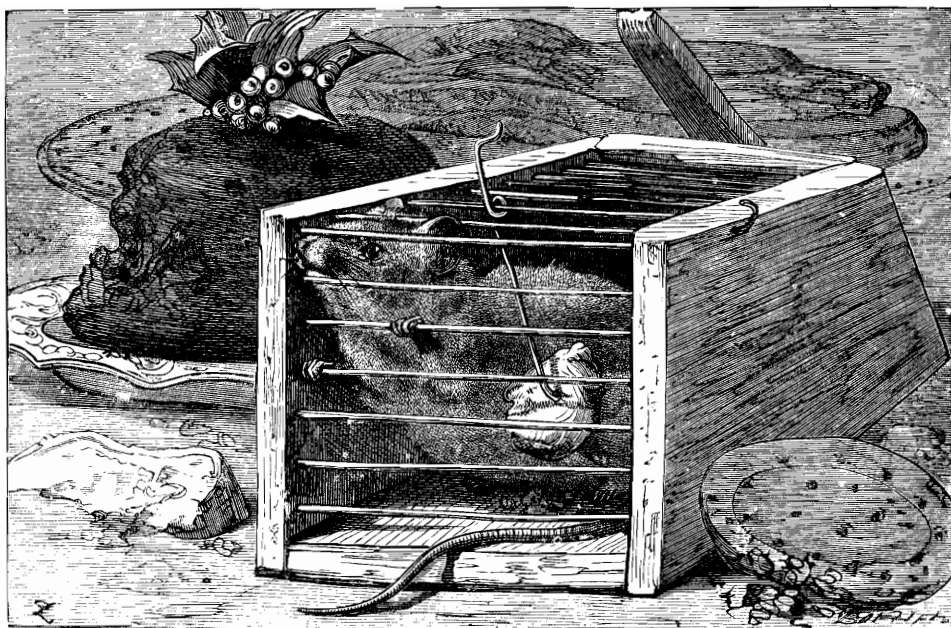
# THE SPIDER AND THE FLY

musical score for piano and voice, titled "THE SPIDER AND THE FLY". The score is written in G major (one sharp) and 2/4 time.

The first system shows the piano accompaniment (treble and bass clef) and a vocal line (treble clef). The piano part features a melody in the right hand and a bass line in the left hand. The vocal line has a melody with lyrics: *cres. poco a poco accel. e cres. Peril.*

The second system continues the piano accompaniment and the vocal line. The piano part includes a section marked *8va. .... loco. p.* (octave up, loco, piano). The vocal line continues with the melody and lyrics: *Più Allegro.*





## The Thiebish Mouse.

*Allegretto.*  
*mp*

A sto - ry sad I've got to tell a - bout a lit - tle

*mp*

*cres.*

mouse With bright brown eyes, Who used to scam - per up and down the

*cres.*

# THE THIEVISH MOUSE.

*Marcato.*

house: No cheese was safe, no Birth - day cake, on ei - ther shelf or

*f* *ten.*

*dim.* *p*

ground, For Mouse would sure-ly find it out, and nib-ble it all round.

*dim.* *p*

*mp*

I can - not tell you how each night this naugh-ty Mouse would

*mp*

*cres.*

roam, Her lit - tle nose thrust in - to things she should have left a -

*cres.*

# THE THIEVISH MOUSE.

*Marcato.*

*f*

- lone: It mat - ter'd not where they were put, in cup - board or on

*f*

*ten.*

*dim.*

*p*

shelf, This cunning Mouse would "sniff" them out, And cool - ly help her - self.

*dim.*

*p*

*mf*

Aunt Ma - ry said, "It is no use to hide the cakes and

*mf*

*cres.*

pies, For some-one finds them all, and sly - ly feasts up - on the

*cres.*

# THE THIEVISH MOUSE.

*Marcato.*

*f*

prize. A thief there sure - ly is se - cre - ted some-where in the

*f*

*ten.*

*p*

*cres.*

house." But Grand-pa - pa, (the wise old man) de - clared it was a Mouse.

*p*

*fz*

*p.*

*mf*

Said he, "We'll get a trap, and then you soon will find I'm

*mf*

*cres.*

right, Just toast a bit of cheese and make all rea - dy for to -

*cres.*



# THE THIEVISH MOUSE.

*Marcato.*

*f*

- night, And when our lit - tle friend ar-rives, pre - pared to help her -

*f*

*ten.*

*dim.*

*p*

- self, She'll find, in- stead of pie and cake, there's mis- chief on the shelf."

*dim.*

*p*

*mp*

Poor Mou - sey! lit - tle did she think while scamp - er - ing a -

*mp*

*cres.*

- long, How dear - ly she would have to pay, that night for do - ing

*cres.*

# THE THIEVISH MOUSE.

*Marcato.*

wrong. She tas - ted pie and cake, then seized the cheese with ea - ger

*f* *ten.*

*dim.* *ad lib.* *fz* *p*

greed. A - las! the trap closed with a spring, and she was caught in - deed.

*dim.* *fz* *ffz* *p*

*MORAL.*

*mf*

Now lit - tle Folks be - lieve me, when you do a wick - ed

*mf*

*cres.*

thing, Some - time or o - ther it is sure, its pun - ish - ment to

*cres.*

# THE THIEVISH MOUSE.

*Marcato.*

*f* bring, And no - thing can be worse you know, in peo - ple small or

*f*

*ten.*

*dim.*

grown, Than that of ta - king a - ny-thing which is not quite their own.

*dim.*

*p*

*p*

*mp*

You see, if Mouse had stay'd at home, nor cared to pry and

*mp*

*cres.*

peep, And had not trot - ted out to steal, while o - thers were a

*cres.*

# THE THIEVISH MOUSE.

*Marcato.*

*f*

- sleep, She'd now have been a - live and well, and hap - py with her

*f*

*ten.*

*dim.*

*f* *ritard.* *fz* *mp* *ad lib.*

friends, In - stead of be - ing caught and kill'd, to prove how steal-ing ends.

*dim.*

*f* *fz* *mp colla voce.*



